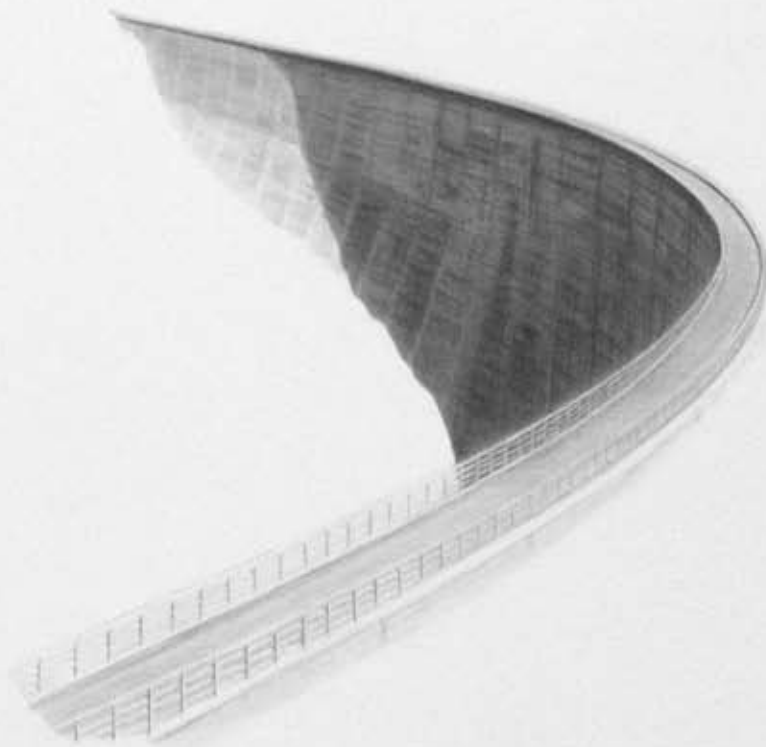


# Moving Points

## Contemporary Drawing in Southern California

August 30 - November 1, 2009

A Guide for Educators



**William D. Cannon Gallery**

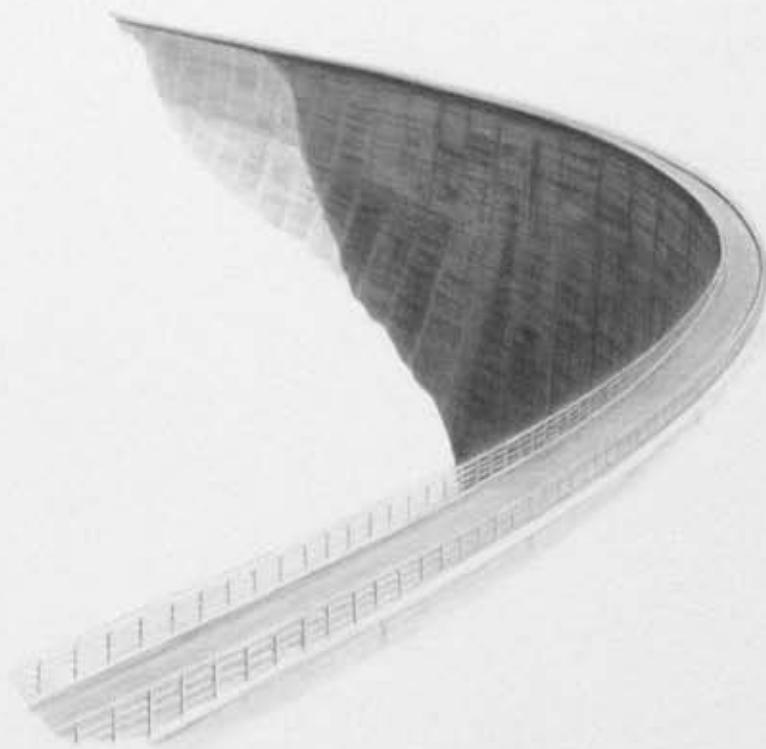
The Cannon Art Gallery's Three-Part-Art education program for FY09/10 is funded in part by Mrs. Teresa M. Cannon, The Cannon Endowment Fund of the Carlsbad Library and Arts Foundation, and the Carlsbad Friends of the Arts. Bussing funded from a donation by Mrs. Graciela Quesada.

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## STEPS OF THE THREE-PART-ART PROGRAM

1. **Resource Guide:** Classroom teacher introduces the preliminary lessons in class provided in the *Moving Points: Contemporary Drawing in Southern California* Resource Guide. (The guide and exhibit samples are provided free of charge to all classes with a confirmed reservation.)
2. **Gallery Visit:** At the Gallery, our staff will reinforce and expand on what students have learned in class, helping the students critically view and investigate professional art.
3. **Hands-on Art Project:** An artist/educator will guide the students in a hands-on art project that relates to the exhibition.

## Outcomes of the Program

- Students will learn about art galleries and museums and what they can offer.
- Students will discover that art galleries and museums can be fun and interesting places to visit, again and again.
- Students will make art outside of the classroom.
- Students will begin to feel that art galleries and museums are meant for everybody to explore and will feel comfortable visiting.
- Students will go to other galleries and museums and use their new art-related vocabulary.

## HOW TO USE THIS RESOURCE GUIDE

This resource guide is provided as a preparation tool to investigate artworks created by contemporary artists. It is written for teachers of diverse subject areas in grades 3 and 4 but can be adapted to different grade levels. The resource guide is provided as a part of the Three-Part-Art education program and is aligned with the Visual and Performing Arts Framework for the State of California. By teaching the lessons and activities in this guide and participating in the tour and art project led by an artist/educator at the Cannon Art Gallery, your students will have the opportunity to take part in a truly comprehensive visual art experience.

### To Get Started:

- Begin reading through the guide before using it with your students. Familiarize yourself with the vocabulary, the images, questioning strategies provided with each image, and suggested art activities.
- Each lesson includes an image accompanied by questions. Teachers should facilitate the lessons by asking students the questions while looking at the image. To have a successful class discussion about the artworks, plan to spend at least 10 minutes on each image.
- Encourage looking! Encourage students to increase their powers of observation and learning by seeing. Challenge students to look closely and be specific in their descriptions and interpretation of the artworks.
- Looking and considering take time. Wait a few seconds for students' responses.
- Your students' responses to the questions in this guide may vary. Be open to all kinds of responses. Respond to your students' answers, and keep the discussion open for more interpretations. For example, "That's an interesting way of looking at it, does anyone else see that or see something different?" Remind students to be respectful of others and to listen carefully to each others' responses.
- Most lessons have corresponding activities. If time is available, it is recommended to follow the lessons with the suggested activity. Each activity will reinforce what the students learned by looking at the artworks.

## **MAKING THE MOST OF YOUR GALLERY VISIT**

Visiting the Cannon Art Gallery is “Part Two” of the Three-Part-Art education program. A carefully planned gallery visit will greatly enhance your students’ classroom learning and provide new insights and discoveries. The following guidelines were written for visiting the Cannon Art Gallery, but also apply to visiting any other gallery or museum.

### **STUDENT NAMETAGS ARE GREATLY APPRECIATED**

#### **School Visits to the Cannon Art Gallery:**

School groups of all ages are welcome free of charge at the Cannon Art Gallery with advance reservations. Reservations are accepted by phone only at (760) 434-2901 and are on a first-come, first-served basis. Priority is given to third and fourth grade classes serving Carlsbad students. You will be faxed a confirmation notice within 48 hours if your request can be accommodated. We request that at least one adult accompany every five students. If any of your students have any special needs, please let us know when you make the reservation. The docent-led tour and related hands-on art projects take approximately one hour each. The Resource Guides are written to address third and fourth graders, but the guides may be adapted for other grade levels as well.

#### **Late Arrivals and Cancellations:**

As a courtesy to our gallery staff and other visiting groups, please let staff know if your group will be late or cannot keep their reservation. We will not be able to accommodate any group that arrives later than 10 minutes from their appointed time without prior notice. To cancel your visit, please call at least one week in advance of your scheduled visit, so we can fill the vacated slot with a class from our waiting list. It is the teacher’s responsibility to arrive promptly at the scheduled time and let the artist/educator know that the group is ready for their visit. Please make prior arrangements for someone to cancel reservations in case of an emergency or illness. Schools and classes with a history of frequent cancellations, or late arrivals, are documented, and will be considered a lower priority for future tour reservations.

**Gallery Visit Checklist:**

- Allow appropriate travel time so that your tour begins on time.
- Plan ahead for chaperones. Make sure that they understand they are to remain with the students during the entire visit and that it is inappropriate to talk privately during the docent-led tour. Also, please remind chaperones not to bring their younger children on the field trip due to the poor acoustics in the gallery.
- Visit the exhibit beforehand so that you can preview the artwork.
- Make sure that your students understand the Gallery etiquette. See Below.

**Gallery Etiquette:**

Please go over the following points with your students (and chaperones) and make sure they understand why each rule must be followed.

- No eating or drinking.
- Remember to look and not touch the artwork. Fingerprints damage the artwork.
- Please no talking when the docent is talking. (The Gallery has poor acoustics.)
- Please remind all adults to turn off their cell phones while participating in the program.
- Please walk at all times.

Chaperones and teachers must stay with the group. The artist/educators need to direct their full attention to helping your students learn about the exhibition and art project.

**Program Evaluation:**

In order to continue providing the highest quality resource guides, artist/educator tours, and hands-on art projects, we ask that the classroom teacher complete an evaluation form after participating in the program. Careful consideration is given to teacher input so that we can best address your students' needs. Please feel free to share your comments and concerns with any gallery staff as well. Or, you may contact the Arts Education Coordinator directly at (760) 434-2901.

## ABOUT THE EXHIBITION

### *Moving Points: Contemporary Drawing in Southern California*

**August 30, 2009—November 1, 2009**

**line** (lin) **n.** the path of a moving point

Using almost any medium that will leave a mark – crayon, pencil, charcoal, chalk, pastel, pen and ink, even watercolor and gouache – visual artists have produced a wide variety of images, from simple expressions of an individual's innermost thoughts to highly refined master works. In art history, sketching has always been fundamental to generating ideas and problem solving. Historians and critics have looked at the works of great draftsman such as Michelangelo, Leonardo da Vinci, Rembrandt and Picasso. They have studied and analyzed theories of drawing in the training of artists and explored the role of drawing in relation to contemporary practices. In the twenty-first century, drawing still largely is regarded as a means to an end, not necessarily a fully realized entity.

Contemporary interest in forms of visual media has been on installation, video, photography and digital media, with the computer moving center stage. I, however, wanted to look more closely at artists who were continuing to make images and objects by hand. I discovered that vast numbers of artists are nonetheless drawing in some form or another. Even conceptual artists who have embraced more recent artistic developments and technologies make sketches. The fact is, many artists (make that MANY artists) continue to make drawings by hand. And even though they are using familiar materials and techniques, their work is surprisingly challenging and innovative. Stylistically, this exhibition covers a broad spectrum of imagery that ranges from naturalism to lyrical abstraction; the aesthetic and thematic concerns of the artists are just as broad. What ultimately unifies these artists is their commitment to the act of, the possibilities they find in, the intimate act of drawing.

“Moving Points” presents the work of eight artists from San Diego and beyond and highlights their divergent styles and approaches to the medium of drawing. Included in the exhibition are over 40 representational and abstract works with an exciting array of contemporary variations on the art form. So as long as artists like Adam Belt, Joseph Biel, Tom Morgan, Enjeong Noh, Iana Quesnell, William Riley, Ernest Silva, and Pat Warner continue to make wonderful and wondrous drawings – a medium with a legacy as rich as drawing will continue to flourish.



## **MOVING POINTS ARTIST BIOGRAPHIES & STATEMENTS**

### **Adam Belt**

Adam Belt received his BFA from the University of San Diego and completed his MFA from Claremont Graduate University in 2001 and is now working as an artist and a professor in San Diego. His work is included in many local collections including the Museum of Contemporary Art San Diego, and the La Jolla Athenaeum Music and Arts Library. Belt has been published in Leonardo the International Society for the Arts, Sciences and Technology magazine. His work has been reviewed in The San Diego Union Tribune, Art Week, Riviera and various other publications.

#### **Adam Belt: Artist Statement**

In past works my explorations as an artist focused on the inherent properties of materials. These properties are of particular interest to me because of their potential to reveal the unseen forces that shape our physical world. I view this body of work in that context. Punctuating often vast terrain dams are physical embodiments, manifestations of our interaction with the landscape culminating in structures defined by the voids they fill and shaped by the physical forces they are built to contain. Through these drawings I am attempting to convey the relationship between the structure of the dams and their topographical context. Whereas artists Bernd and Hilla Becher's<sup>1</sup> photographs of industrial structures are taken in an objective and regimented manner to reveal design and variation of their subjects I followed an intuitive process, choosing materials and images of dams which best convey the relationship between the structures and their surrounding landscape.

### **Joseph Biel**

Joseph Biel is a visual artist working primarily in two-dimensional media. He received an MFA in Painting from the University of Michigan and is currently on the faculty at California State University Fullerton. He has gallery affiliations with Goff and Rosenthal Gallery in New York, Greg Kucera Gallery in Seattle and Galerie Kuckei/Kuckei in Berlin. He has been awarded residencies at the Bemis Center for Contemporary Art in Omaha, Nebraska, at the 18<sup>th</sup> Street Arts Center in Santa Monica and at the Ballinglen Foundation in Ballycastle, Ireland. He was the recipient of a Pollock-Krasner Foundation award in 2003 and again in 2008. He lives and works in Los Angeles.

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<sup>1</sup> Bernd and Hilla Becher were German photographers who used a large format camera to document industrial architecture in the late 1950s and 60s. The Bechers often displayed images of structures with similar functions, side by side, to invite viewers to compare the structures' form and design.

**Joseph Biel: Artist Statement**

I am most interested in charged human situations. This interest is reflected through various means; sometimes by portraying a particular moment or event, but more often by showing the moment before or after an action that is only partially named or specified. I'm more interested in the suggestion of narrative possibilities than in clearly resolved linear narratives, though it seems important that certain details (i.e. gestures, expressions, clothing, object types) remain quite specific.

Things come into my work from a variety of sources and processes. There is a constant shifting between the imagined and the observed. Often these are combined and result in a fusion of differing qualities: stoicism and vulnerability, absurd comedy and overwrought tragedy, the banal and the bizarre.

Stylistically, I work primarily in drawing. There is something about the directness and precision of drawing which seems most suited to my concern with engaging the viewer. Also I am drawn to the dual quality that very large drawings contain; namely a sense of epic grandeur and at the same time a sense of intimacy that the drawn mark inevitably carries.

In my most recent work I have increased both scale and complexity. A major theme running through all the new work is a poetic collision between beauty and the (sometimes cruel) absurdity of the contemporary world. This collision produces a variety of situations, ranging from the ridiculous to the sublime, all of which reveal a vulnerable sense of humanity.

**Iana Quesnell**

Iana Quesnell received her BFA from the University of Tampa, Tampa, Florida and her MFA from the University of California, San Diego. Her work has been featured in solo and group exhibitions throughout California and Florida and is included in both private and public art collections. In 2006, she received the prestigious San Diego Art Prize Emerging Artist award, an award of distinction for emerging and established artists, which culminated in a dual person exhibition at the L-Street Gallery at the Omini Hotel in San Diego. She currently lives and works in Tijuana, Mexico.

**Iana Quesnell: Artist Statement**

Iana Quesnell's self portraits with burros explore a juxtaposition of two myths iconic of Tijuana, one originating from the Aztecs in pre-colonial times, the other post-colonial, in which the warrior and princess of the former are transformed into the veritable "theme" ride of the latter. For Quesnell, the burro in Tijuana, like the Eiffel Tower in Paris, represents a goal-oriented place where the tourist can attain proof of their travels. In these drawings, Quesnell plays the role of tourist submerging the unit of herself and burro into the backdrop of each cart. Erasing the cart and the city, Quesnell becomes part of the postcolonial myth of Tijuana.

## **Tom Morgan**

Tom Morgan received his BA from California State University, Chico in 1968 and his Master of Arts from California State University, Long Beach in 1970. He served as Professor of Art between 1973 and 2004 at Saddleback College, Mission Viejo, California. He has continued teaching at Saddleback College as an Emeritus Professor since 2004, and currently teaches at California State, Long Beach. Morgan has been exhibiting since 1968, and his work has been featured in both solo and group exhibitions throughout the United States including Eastern Washington State University, Cheney, Washington, the Muckenthaler Cultural Arts Center, Fullerton, California; Quincy University, Quincy, Illinois and the West Valley Art Museum, Surprise, Arizona. Morgan currently lives and maintains a studio in Trabuco Canyon, California.

### **Tom Morgan: Artist Statement**

In early Chinese civilizations, the work “dao” meant path or trail. Philosophically, it means the nature and way of truth. Far from China is the high country of the Eastern Sierra wilderness, which is the inspiration for my current work. This work is an expression of the passion I have always felt for the Sierra high country and represents my passage into spiritual truth and the renewal I experience each time I return.

## **Enjeong Noh**

Born in Seoul, Korea, Enjeong Noh received her BA in Literature from Seoul National University, Seoul, Korea, and her BFA from the Art Center College of Design, Pasadena, California as a full scholarship award recipient. Her work has been featured in exhibitions throughout the United States, Europe and Asia and is featured in collections both nationally and internationally. She was featured in the publication and was granted a scholarship from the Starr Foundation Award, New York, New York, and she received the Best in Show award at the 34<sup>th</sup> National Juried Exhibition at the Palm Springs Desert Museum, Palm Springs, California. She is a frequent guest artist and lecturer, and currently lives and works in Pasadena, California.

### **Enjeong Noh: Artist Statement**

I am a female voyeur. With the intertwined psychological milieu of Asia and America and art and literature that shapes my thinking, I endeavor to portray the mystery and complexity of being and the simplicity of the mundane. Internal dialogues unfold through the mind that sees the absurdity and poetry of life, contemplates the unconscious, and explores the depths of eternity and mortality.

The innermost terrain of a domestic situation often transcends its origin, where these humanized images present subliminally fathomless moments in myopic, closed spaces. They are neither allegorical nor evasively formalistic. The intent is to do allusive drawings that extend the traditions of figuration. I'm most interested in using the inherent ambiguity and implicit dialogue of the human body as narrative material.

## **William Riley**

William Riley was born in Connecticut and received his BFA from Southern Connecticut State University, New Haven in 1968, and his MFA in printmaking and drawing from Tulane University, New Orleans, Louisiana in 1976. Before moving to California, Riley taught in intercity schools in Bridgeport, Connecticut. In 1976, he began teaching art at Saddleback College in Mission Viejo, California – first teaching drawing part-time and later teaching printmaking as well. He served at the college as both Department Chair and as Gallery Director. He headed the gallery program at its inception as a “from-scratch” project when exhibition policies were established. In his 42 years of teaching art, he has had a great impact on his students, many of whom are now graduate students, full-time art professors and working artists. His work has been shown in exhibitions throughout the United States and is included in numerous public and private collections. He currently lives in Capistrano Beach, California.

### **William Riley: Artist Statement**

This series of drawings deals with the transformation of energy and spirit from body to soul. They take in Zen concepts of “Yugen” and “Aware.” The sensation of purity of light when used in direct contrast to darkness and that things having once existed, cast an afterglow over the present. They continue an ongoing process of expressing my inner feelings, thoughts and emotions through my work.

In these drawings I have used the images of heart and skull. Different civilizations felt the soul was found in either the heart or skull. The images are a starting point from which I develop the drawings. Although I began with a fairly literal rendering of the heart or skull, the drawings move towards abstraction as I develop the drawing. It is the process of addition and subtraction of marks and strokes and darks and lights that I have come to love about drawing.

## **Ernest Silva**

Ernest Silva received a BFA from the University of Rhode Island in 1971 and an MFA from Tyler School of Art in 1974. Since 1972, his work has been shown in over 45 one person shows and over 150 group shows. His one person shows have included the Institute of Contemporary Art, Boston; Artists Space, New York; Laguna Museum of Art, California; and the Museum of Contemporary Art, Roskilds, Denmark. In 1989, he was awarded a National Endowment for the Arts Fellowship in Painting and in 1995; he was the artist in residence at the National Workshops for Arts and Crafts, Copenhagen, Denmark, known as Gammel Dok. Silva has been commissioned to construct several public art projects in the San Diego/Tijuana region, including a permanent installation at the Children's Museum of San Diego, 1995; the Casa de la Cultura, Tijuana, 1994; and the Centro Cultural Tijuana. Silva has been a Professor of Visual Arts at the University of California, San Diego since 1979.

**Ernest Silva: Artist Statement**

My work emphasizes the use of images to trigger speculation, based on personal experience, though not autobiographical. The common denominators are the handmade, the emotive, and the sense that they may have been imagined, or recalled from memory. They can be read literally but easily move to metaphor. The works evoke psychological moments and draw the viewer in for prolonged consideration. Images from various sources are used to form non-linear narratives and to invite commentary. Some works can be read as representations of nature or others as allegories: the deer suggesting unspoiled nature, the family photograph - society, the book cover of a Basic Reader - education and social conditioning. This layering of references allows me to utilize a number of styles and art historical references, realism, expressionism and the vernacular. The history of painting is embraced, quoted and contradicted to question its dismissal as "traditional".

**Pat Warner**

Pat Warner was born and raised in southeastern Pennsylvania. She has lived in Texas and Europe and moved to southern California in 1982. Warner's work has been exhibited throughout the United States including the Los Angeles Municipal Gallery, Barnsdall Art Park; the Cleveland Museum of Art, Ohio; the Dallas Museum of Fine Art, Texas; and the American Craft Museum, New York, New York, and she has participated in exhibitions, residencies and symposia in the United States and abroad. Public art projects include a major work for the Morton Arboretum, Lisle, Illinois, and as the design artist for the Pierce College Station on the Los Angeles Municipal Transit Authority Orange Line. She was awarded the first River Residency at A Studio in the Woods/Tulane University, New Orleans, and a residency at the Ucross Foundation, Clearmont, Wyoming. Her work has been featured in *World Sculpture News*, *Sculpture Magazine*, and regional publications.

**Pat Warner: Artist Statement**

I am always amazed at how much life there is around us, aside from ourselves, when we make the effort to observe. For over twenty years, my work has been involved with nature and how humans relate to it. My indoor and outdoor installations metaphorically explore the relationship of humans with the natural environment, combining a reverence for the natural with a consciousness of the great gulf between nature and culture. In this installation "Inside, Outside," a contained meadow of ink and graphite drawings of foliage and silhouetted trees makes reference to horticulture and the flora and fauna in my own garden. The trees and limbs refer to the surrounding landscape, and the house, of course, refers to the human element. This interior garden, where nature is momentarily ordered and contained, is meant to explore the relationship between ourselves and the physical world around us.

## CURRICULUM CONNECTIONS

Adapted from the 3rd and 4th grade California Content Standards

This guide is designed to assist teachers with the instruction of art-centered lessons that are aligned with the 3rd and 4th grade California Content Standards. Each lesson and activity concentrates on teaching one or more of the content areas below through a meaningful exploration of the artworks in this guide.

### Visual Arts

#### Grade 3

- Describe how artists use tints and shades in painting. (*Standard 1.2*)
- Identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value. (*Standard 1.5*)
- Paint or draw a landscape, seascape, or cityscape that shows the illusion of space. (*Standard 2.3*)
- Identify artists from his or her own community, county, or state and discuss local or regional art traditions. (*Standard 3.2*)
- Distinguish and describe representational, abstract, and nonrepresentational works of art. (*Standard 3.3*)
- Compare and contrast selected works of art and describe them, using appropriate vocabulary of art. (*Standard 4.1*)
- Identify successful and less successful compositional and expressive qualities of their own works of art and describe what might be done to improve them. (*Standard 4.2*)
- Select an artist's work and, using appropriate vocabulary of art, explain its successful compositional and communicative qualities. (*Standard 4.3*)

#### Grade 4

- Perceive and describe contrast and emphasis in works of art and in the environment. (*Standard 1.1*)
- Describe and analyze the elements of art (e.g. color, shape/form, line, texture, space, value), emphasizing form, as they are used in works of art and found in the environment. (*Standard 1.5*)
- Describe how art plays a role in reflecting life (e.g. in photography, quilts, architecture). (*Standard 3.1*)
- Describe how using the language of the visual arts helps to clarify personal responses to work of art. (*Standard 4.1*)
- Discuss how the subject and selection of media relate to the meaning or purpose of a work of art. (*Standard 4.3*)
- Discuss how the individual experiences of an artist may influence the development of specific works of art. (*Standard 4.5*)

## **English-Language Arts**

### **Grade 3**

- Create a single paragraph; develop a topic sentence; include supporting facts and details. (*Standard 1.1*)
- Write descriptions that use concrete sensory details to present and support unified impressions of people, places, things, or experiences. (*Standard 2.2*)
- Connect and relate prior experiences, insights, and ideas to those of a speaker. (*Standard 1.2*)
- Respond to questions with appropriate elaboration. (*Standard 1.3*)
- Organize ideas chronologically or around major points of information. (*Standard 1.5*)
- Provide a beginning, middle, and an end, including concrete details that develop a central idea. (*Standard 1.6*)
- Make descriptive presentations that use concrete sensory details to set forth and support unified impressions of people, places, things, or experiences. (*Standard 2.3*)

### **Grade 4**

- Select a focus, an organizational structure, and a point of view based upon purpose, audience, length, and format requirements. (*Standard 1.1*)
- Create multiple paragraph compositions; provide an introductory paragraph, establish and support a central idea with a topic sentence at or near the beginning of the first paragraph; include supporting paragraphs with simple facts, details, and explanations; conclude with a paragraph that summarizes the points; use correct indentation. (*Standard 1.2*)
- Use traditional structures for conveying information (e.g. chronological order, cause and effect, similarity and difference, posing and answering a question). (*Standard 1.3*)
- Ask thoughtful questions and respond to relevant questions with appropriate elaboration in oral settings. (*Standard 1.1*)
- Summarize major ideas and supporting evidence presented in spoken messages and formal presentations. (*Standard 1.2*)

## **Science**

### **Grade 3**

- Students know examples of diverse life forms in different environments, such as oceans, deserts, tundra, forests, grasslands, and wetlands. (*Standard 3*)

## PRE-VISIT ACTIVITIES



## Lesson 1: *The Elements of Art*

**Related Subjects:** Visual & Performing Arts; English-Language Arts

**Grade Level Applicability:** 3-4

**Class Time Required:** One 60-minute class session

### Summary

The elements of art are sensory components used to create works of art: line, color, shape/form, texture, value, and space. In this lesson, students will learn about the Elements of Art through a discussion of the works in *Moving Points: Contemporary Drawing in Southern California*.

### Materials

- Image 1: *Moiry Dam*
- Image 2: *Oh Boy!, Barney*
- Image 3: *Vigilance, Forest and Fire Place*
- Image 4: *Inside Outside, Outside Inside*
- Image 5: *Domestic*
- Image 6: *Heart II*
- Appendix: Elements of Art

### Procedures

- Begin the lesson with an introduction to the Elements of Art. Write the following definitions on a white board, overhead transparency, or post the Elements of Art terms (see appendix) for your class to review as you discuss the following terms. *All works of art incorporate one or more of the elements of art. Artists choose to use these elements depending on how they want their artwork to “look,” or the way that they want the viewer to experience their work.*

**Line:** A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.

**Color:** Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

**Shape:** Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

**Form:** Form, along with shape, defines objects in space. Form has depth as well as width and height.

**Texture:** The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

**Value:** Lightness or darkness of a hue or neutral color.

**Space:** Space, in a work of art, refers to a feeling of depth. It can also refer to the artist's use of the area within the picture plane.

- Engage your students in a conversation about the selected group of images included in the *Moving Points: Contemporary Drawing in Southern California Resource Guide*. Present the images one at a time, leading a discussion about each work before moving on to the next image. The questioning strategies on the back of each laminated image, which address all of the Elements of Art defined above, will help you guide the discussion with your class.

#### **Extension**

- Ask your students to prepare short presentations on one of the works of art discussed as a class. Encourage your students to identify at least two Elements of Art that are present in their chosen artwork, and discuss how these two (or more) elements contribute to their experience of the work.

## Lesson 2: *Constructed Space*

**Related Subjects:** Visual & Performing Arts; English-Language Arts

**Grade Level Applicability:** 3-4

**Class Time Required:** One 60-minute class session

### Summary

Adam Belt's drawings of dams explore the complex relationship between human beings, the natural world, and the built landscape. In this lesson, students will examine their relationship to the familiar, built, school environment through the creation of a series of drawings.

### Materials

- Image 1: *Moiry Dam*
- Charcoal, graphite or pencil
- Charcoal, pastel, or construction paper (white); one for each student (11" x 17" or larger)

### Teacher Preparation

- Select a location on school grounds where there are a number of built features, i.e. doors, windows, playground equipment, covered outdoor spaces, planters, sewer drains etc., for your students to draw.

### Procedures

- Begin this lesson with a discussion of the terms, **line** and **space**. Explain to your students that a line is a path created by a moving point in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin. *What lines can you find in the classroom? Are they horizontal, vertical, or diagonal?* Discuss the term, space, as it relates to works of art. Space refers to a feeling of depth. It can also refer to the artist's use of the area within the picture plane.
- Lead a discussion with your class about Adam Belt's drawing, *Moiry Dam*. *Tell me about this work of art. What types of lines are present (horizontal, vertical, diagonal)? Describe how each type of line changes your perspective on a work of art. Does a vertical line move your eye to the top and bottom of a work? Does a horizontal line move your eye across an artwork from right to left or left to right? Does a vertical line make you think of motion? Describe the space in this drawing. How does the artist make use of the area in the picture plane?* (Refer to questioning strategies on the back of Image 1.)

- Distribute charcoal/graphite and one sheet of paper to each of your students.
- Direct your students to orient their sheet of paper vertically, and then fold their sheet of paper into three equal parts. Students should then turn their sheet of paper horizontally, and use the three, large spaces for their three distinct drawings.
- Explain to your students that they will choose one type of built feature (i.e. doors, windows, playground equipment, etc.) in their school environment to draw for this project. Ask your students to consider the terms, **line** and **space**, as they create their drawings of familiar built features on campus. *What lines are present in the features that you chose for your series of drawings? How will you represent space in your drawing—with light and shadows?*
- Provide your class with ample time to draw their chosen features (at least 30 minutes).

#### **Extension**

- Direct your students to create a single or multi-paragraph written description of the series of drawings that they created for this lesson, incorporating two or more of the Elements of Art. Encourage them to include detailed descriptions of the ways in which their three drawings are similar and different from one another, as well as their reason for choosing this particular type of built feature.

## POST-VISIT ACTIVITIES

### Lesson 3: *Dreamscape*

**Related Subjects:** Visual & Performing Arts; English-Language Arts

**Grade Level Applicability:** 3-4

**Class Time Required:** One 90-minute class session

#### Summary

Ernest Silva creates paintings and mixed media works that emphasize the use of images to evoke moments, real or imagined, for consideration. In this lesson, students will consider the way in which color functions in Silva's work as they create their own pastel/colored pencil dreamscapes.

#### Materials

- Image 3: *Vigilance, Forest and Fire Place*
- Pastels or colored pencils
- Colored pencils, pastels, and construction paper (white); one for each student (11" x 17" or larger)

#### Procedures

- Begin this lesson with a discussion of **color**. *What is color? What are primary and secondary colors?*

**Color:** Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

**Primary colors:** Primary colors are the basis for making all other colors (red, blue, yellow).

**Secondary colors:** Secondary colors are made by mixing any two of the primary colors, i.e. orange, green, violet.

- Display the laminated image of Ernest Silva's *Vigilance, Forest and Fire Place* for your class, and engage them in a conversation about this work of art. *What is happening in this artwork? What is the **subject matter** of this work? What materials did the artist use to create this work of art? What colors are present in this artwork? Are they primary colors or secondary colors?* (Refer to questioning strategies on the back of Image 3.)

- Lead your students in a discussion about the role of dreams/imagination in their lives. *Do dreams play an important role in your life? Do you daydream, or do you remember the dreams that you have when you are asleep? Do dreams ever inspire you to create works of art?*
- Distribute one sheet of paper to each of your students, along with either pastels or colored pencils.
- Ask your students to think of a dream, real or imagined, that they can use as inspiration for their own work of art. Write the following questions in a place where all of your students can see them as you pose them to the class. *What would your dream/imagination look like as a work of art? What colors would you use? How would your use of color contribute to the feeling or **mood** of your artwork? How would you use the **space** on a sheet of paper to draw this dream?*
- Instruct your students to write short journal entries describing the dream that they are going to use as inspiration for their drawing. Encourage your students to identify the **colors** (**primary** or **secondary**) that they used in their work of art, and discuss how these colors contribute to the mood that they intended to create in their work.
- After students have completed their journal entry, instruct them to begin creating their dreamscape artwork.

## Lesson 4: *Inside Outside, Outside Inside*

**Related Subjects:** Visual & Performing Arts; English-Language Arts; Science

**Grade Level Applicability:** 3-4

**Class Time Required:** One 90-minute class session

### Summary

Pat Warner's drawings and installations explore the relationship between humans and the natural environment. In this lesson, students will explore their own relationship to the natural environment through a mixed media collage activity and a discussion of installation art.

### Materials

- Image 4: *Inside Outside, Outside Inside*
- Butcher paper in a color of your choice; one approximately 2x4 ft. sections for each group of students (3-4 students in each group)
- A variety of colorful, textured pieces of paper, newspaper, and magazines
- Markers, colored pencils, crayons, or a selection of the three materials
- Glue sticks
- Scissors

### Teacher Preparation

- Choose an environment for your entire class to use as a starting point for their *Inside Outside, Outside Inside* collage. For instance, choose an environment that the students are learning about in their science class, i.e. oceans, deserts, tundra, forests, grasslands, and wetlands.
- Divide all of the paper materials (each group of 3-4 students should have a wide selection of colorful, textured papers to choose from)

### Procedures

- Begin this lesson with a discussion of **installation art**. Installation art uses sculptural materials and other media, such as everyday and natural materials, video and sound to modify the way that one experiences a particular space. It can be created in museum and gallery spaces, as well as public and private spaces.
- Display the laminated image of Pat Warner's *Inside Outside, Outside, Inside* to your class. Ask your students to describe their experience of this work of art during their visit to the William D. Cannon Gallery. *What did you observe about the installation? What materials did the artist use to construct the work of art? Is the **shape** and construction of the structure familiar or unfamiliar to you? If it is familiar to you, how so? Describe the experience of entering the installation. What*



*did you find when you entered the structure? Compare and contrast your experience of the work of art from standing outside of the structure to the experience of standing inside of the structure. (Refer to questioning strategies on the back of Image 4)*

- Explain to your class that they will participate in the creation of a mixed media collage that will bring the outside environment into the classroom.
- Tell your students about the environment (i.e. oceans, deserts, tundra, forests, grasslands, and wetlands) that you chose for the lesson, and brainstorm environmental features, such as plants, animals, etc. of the selected environment. *What living organisms inhabit this environment? What textures and colors can be found in this landscape?* Write all of their answers in a place where they can reference them when they begin creating their collages.
- Distribute one sheet of butcher paper to each group of students to use as the base for their mixed media collage, and distribute all of the collage materials.
- Direct each group of students to brainstorm the environmental features that they are going to include for their collective collage. After each group has agreed on the features that they are going to represent, ask them to begin the art-making process.
- After all of the groups have completed their collages, choose a space in the classroom where all of the works of art can be exhibited together, thus creating a space, or installation that represents your chosen environment.

### **Extension**

- Direct your students to create a single or multi-paragraph written narrative that describes the environment that was chosen for the project. Encourage them to include detailed descriptions of the living organisms that inhabit the environment, and the ways in which they chose to depict these organisms in their collage. Finally, ask your students to describe the type of media, or materials, that they used to create their work of art.

## GLOSSARY

## GLOSSARY

**Acrylic Paint:** This water-soluble paint is made from synthetic materials and has good adhesive qualities. It is fast drying, and can be diluted with water and easily mixed to make a variety of colors.

**Abstract:** Artwork in which the subject matter is stated in a brief, simplified manner. Images are not represented realistically and objects are often simplified or distorted.

**Additive:** Additive refers to the process of joining a series of parts together to create a sculpture.

**Background:** The part of the picture plane that seems to be farthest from the viewer.

**Color:** Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

**Complementary Colors:** Colors that are opposite one another on the color wheel. Red and green, blue and orange, and yellow and violet are examples of complementary colors.

**Composition:** The arrangement of elements in a work of art. Composition creates a hierarchy within the work, which tells the viewer the relative importance of the imagery and elements included.

**Content:** Message, idea, or feelings expressed in a work of art.

**Elements of Art:** Sensory components used to create works of art: line, color, shape/form, texture, value, space.

**Form:** Form, along with shape, defines objects in space. Form has depth as well as width and height.

**Foreground:** Part of a two-dimensional artwork that appears to be nearer the viewer or in the front.

**Graphite:** A soft, steel-gray to black material, generally manufactured in the form of a hexagon, with a metallic luster.

**Installation art:** Installation art uses sculptural materials and other media, such as everyday and natural materials, video and sound, to modify the way we experience a particular space. It can be created in museum and gallery spaces, as well as public and private spaces.

**Intensity:** Intensity refers to the brightness of a color (a color is full in intensity only when pure and unmixed). Color intensity can be changed by adding black, white, gray, or an opposite color on the color wheel.

**Line:** A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.

**Medium:** The medium is the material an artist uses to make his or her artwork. Paint is an example, photography is another.

**Mixed media art:** Mixed media art refers to artwork that is made using more than one medium or material.

**Mood:** The atmosphere or feeling of a work of art.

**Narrative:** A narrative is a story or an account of an event or experience.

**Negative space:** Negative space refers to spaces that are or represent areas unoccupied by objects.

**Positive space:** Positive space consists of spaces that are or represent solid objects.

**Primary colors:** Primary colors are the basis for making all other colors (red, blue, yellow).

**Representational:** An art form that is inspired by the visible world, and the completed art form contains recognizable subjects.

**Secondary colors:** Secondary colors are made by mixing any two of the primary colors (red + yellow = orange; red + blue = purple; blue + yellow = green).

**Shape:** Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

**Space:** Space, in a work of art, refers to a feeling of depth. It can also refer to the artist's use of the area within the picture plane.

**Style:** Characteristics of the art of a culture, a period, or school of art. It is the characteristic expression of an individual artist.

**Subject:** In the visual arts, the subject is what the artist has chosen to paint, draw, sculpt, or otherwise create.

**Subtractive:** Subtractive refers to the sculpting method produced by removing or taking away from the original material.

**Texture:** The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

**Three-dimensional:** Having height, width, and depth. Also referred to as 3-D.

**Two-dimensional:** Having height, and width but not depth. Also referred to as 2-D.

**Value:** Lightness or darkness of a hue or neutral color.

## RESOURCES

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\*All of the titles cited above can be found at both of the Carlsbad City Libraries.

## **WEB RESOURCES**

Sites featuring resources for educators and students.

### **The Artist's Toolkit: Visual Elements and Principles**

<http://www.artsconnected.org/toolkit/>

### **A Guide to Building Visual Arts Lessons, the J. Paul Getty Museum**

[http://www.getty.edu/education/for\\_teachers/building\\_lessons/elements.html](http://www.getty.edu/education/for_teachers/building_lessons/elements.html)

### **Collaborative Arts Resources for Education**

<http://www.carearts.org>

### **Education at Art:21**

<http://www.pbs.org/art21/education/index.html>

### **Foundations in Art, University of Delaware**

<http://www.udel.edu/artfoundations/intro/introp5.html>

### **The Imagination Factory**

<http://www.kid-at-art.com/>

### **Museum of Modern Art, New York: Modern Teachers**

<http://www.moma.org/modernteachers/>

## **SELECT ARTIST WEBSITES**

**Note:** Not all websites sited below may be appropriate for student viewing.

### **Adam Belt**

<http://adambelt.com/>

### **Enjeong Noh**

<http://home.earthlink.net/~e.noh/>

### **Ernest Silva**

<http://www.ernestsilva.org/>

### **Joseph Biel**

<http://www.joebiel.com/>

### **Pat Warner**

<http://users.keyway.net/~patnjeff/PatWarnerProjects.html>

## APPENDIX

# **Elements of Art:**

Sensory components used to create works of art: line, color, shape/form, texture, value, space.

# **Color:**

Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

# **Form:**

Form, along with shape, defines objects in space. Form has depth as well as width and height.

# **Line:**

A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length.

# **Texture:**

The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.



# Shape:

Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

# Space:

Space, in a work of art, refers to a feeling of depth. It can also refer to the artist's use of the area within the picture plane.

# **Value:**

Lightness or darkness of a hue or neutral color.



William D. Cannon Art Gallery   Carlsbad City Library Complex   1775 Dove Lane   Carlsbad, CA 92011

The Cannon Art Gallery is a program of the Cultural Arts Office/City of Carlsbad